

He extracts the most melodramatic elements from the situation, as he describes the patient's 'weeping friends', after reason 'no longer holds sway', forced to 'submit' him to the 'extrinsic control' of the asylum (2). The tableau seems to be almost a part of the disease, another symptom at the end of the first stage.

Usually the first physical manifestation, which would mark the beginning of the second stage, is 'that peculiar blunting of speech articulation, or tongue-lameness, which so closely resembles the thickened utterance of drunk persons' (3). Other symptoms include 'a paretic irregularity in the gait' (3), and the third a keen appetite, than which 'no symptom is more significant' (3). This might alone have led to some diagnostic confusion, suggests this Irish doctor, because of the normal voracity of English eaters.

Workman illustrates the final stage with the case of one Sam Alderdice, formerly an expert hunter, whose only word for food was 'duck', his 'gastronomic beau-ideal' (3). He is Thomas Moore's "vase in which roses has once been distilled" (3-4), broken but dignified somewhat by some vestigial capacity for what it once held more of whole. Ever the moralist and social critic, Workman cannot forbear drawing the obvious moral:

The mind that gathers and skilfully distils the roses blooming on life's pathway, may, even when shattered by disease, give out fragrant perfumes, whilst that which has become saturated with the fetid emanations of poisonous weeds, must disgust, or corrupt, all that approach it. (4)

Like most of Workman's patients, the paretic has his special place in the physical arrangements of the asylum. He becomes the 'greeter' of the institution as, in his extroversion, he publicly welcomes visiting journalists, whom Workman characterizes, incidentally, as 'second class novelists, and newspaper twaddlers' (report for 1859, 19); he should have known, having been one himself. Consequently paresis becomes the most public form of madness, as journalists make him 'the hero of their insane caricatures' (19). However, Workman cannot forbear reminding us, visitors are 'astonished' to learn that